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MODEL ENTERED IN COMPETITION FOR THE JOHN BARRY MEMORIAL

AWARDED FIRST PRIZE BY EXPERT JURY

has been mistaken for a nobler trait by the ill-advised imitators of Meunier. It is the golden mean that is his ideal. Following it he is not vaguely adventurous where subject is concerned, but neither is he afraid of the motive which demands imagination in the sculptor. His religious compositions offer splendid proof of his ability to move with sureness on a high plane and further evidence of his spiritual grasp may be discerned in the "Inspiration," or the helmeted figure modeled for the Liscum Monu-

ment. That he can be positively daring, too, is obvious from the cyclopean funerary monument, surmounted by a gigantic owl, which remains unexecuted, but ought some day to be set like a pharos on the borders of the Hudson or some other stately stream. One thinks of the future as well of the present in thinking of Andrew O'Connor. He is the kind of artist that grows. Considering what he has already done it is natural to look with eagerness and with confidence for the fruits of his coming years.

SEYMOUR HADEN'S ETCHINGS

AN EXHIBITION AT THE LIBRARY OF CONGRESS

BY HELEN WRIGHT

IN London, early in June, an eminent surgeon died—Sir Francis Seymour Haden—the memory of whom will abide, however, even more on account of his achievements in the field of art than in that of surgery. Mr. Frederick Wedmore has said that among modern etchers of landscape, among modern exponents in

the art of black and white, Seymour Haden stands easily first.

At the Library of Congress, in Washington, a memorial exhibition of Haden's etchings has been arranged under the auspices of the Division of Prints. This exhibition comprises nearly two hundred prints, the majority, if not all, of which



SUNSET IN IRELAND

SEYMOUR HADEN

have been drawn from the T. Harrison Garrett collection, deposited at the Library as a loan. As Sir Francis etched only two hundred and forty plates, all told, this collection is found very comprehensive. It includes not only his best productions, but unusually fine impressions and rare states.

To etching Sir Seymour Haden turned for recreation from the exacting demands of his profession, and in it he found a most satisfying medium for diversion as well as interpretation.

Born in London in 1818, he was educated at the University of London and at the Sorbonne in Paris, winning honors in both institutions. In 1842 he was made a member of the College of Surgeons; his health giving way he was forced, however, to postpone active practice, and went to Italy for a much needed rest. While there he took up sketching from nature, both in crayon and watercolor, facility for which he had acquired, making anatomical drawings in his student days. At this time he etched a few experimental plates. Thus was taken his first excursion into this by-way of art,

and the next did not occur for fifteen years. In 1858 and 1860 he made twenty-nine plates, among them some of his best. In 1863 he produced fifteen more, after which there were exceedingly few until 1877, when the number rose again to thirty-four. France was first to recognize his power, and it was through M. Philippe Burty, the French critic, that his etchings were originally published. Both in France and England they were immediately in great demand.

To pass in review the exhibition at the Library of Congress is to walk with the artist through the woods, across farmland meadows, along river banks, and over picturesque bridges, seeing with his eyes beauty that might have been passed unnoticed but for his guidance.

There are three states of the lovely "Shere Mill Pond," and a print from the destroyed plate. Of this etching Hamerton once said, after examining several thousand plates, that with the single exception of one plate by Claude he considered it the finest etching of a landscape subject that had ever been executed. Sir Francis, himself, did not think it as good

"in the true artistic sense" as "An Essex Farm," "Wareham Bridge," or "Challow Farm," but acknowledged that it would be "popular," and soon very rare, as the plate was destroyed when but forty impressions had been taken from it. After careful study and comparison with these three etchings, which are also in this collection, one is compelled to disagree with the artist in regard to its merit.

Sir Francis knew trees as an anatomist, as a lover, as an artist. There is a perfection, softness, and grace in his treatment of them that is exceptional. In "Mytton Hall" a shady avenue of yews leads up to the doorway of a Henry VII house where the etcher was in the habit of staying for salmon fishing. Here the trees are old and thick, their branches interlaced, casting dense shadows through which the sunlight sifted, making patches of light on the path. This etching is the first and only state. The plate was destroyed.

In "Kensington Gardens," of which the collection possesses impressions from both the small and the large plates, there is again wonderful drawing of trees and representation of long vistas beneath overhanging branches. The small etching in the second state shows some dry-point

work to which occasionally Sir Francis made resort to finish a plate.

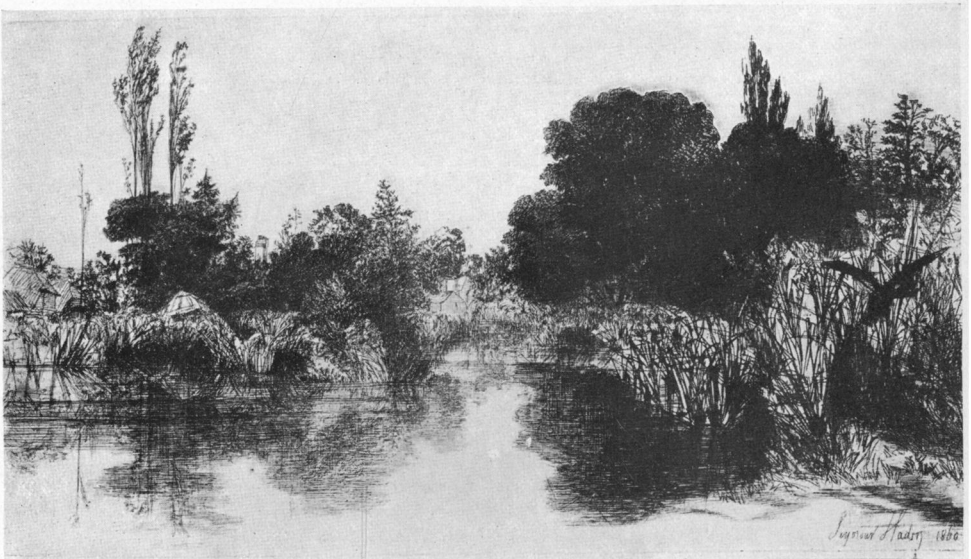
In these and in the lovely "By-path in Tipperary" one feels the mystery and solemnity of the woods.

Of "Windmill Hill" there is a trial proof and two impressions of the first state, all done in the same day. These, with twelve others, were etched during a fortnight spent in Dorsetshire.

It is said that Sir Francis was rarely without a waxed plate in his pocket upon which he made these artistic notes, which were, in truth, brief memoranda kept in truant mood.

There are five impressions of the beautiful "Sunset in Ireland": two trial proofs, two states, and one from the destroyed plate, which was evidently worn down to the limit of a possible impression. It is interesting to study the slight variations in the shading and changes of the stream's bank. There is almost a suggestion of color, though the sunset is merely indicated by a few heavy lines across the western sky, but the loneliness and quietness of the hour is palpable.

"Calais Pier," after Turner, is one of the best known of the etchings. "The Agamemnon," one of thirty-five impressions, made in rich brown, shows both



SHERE MILL POND

SEYMOUR HADEN

the trial proof in pure etching and the finished mezzotint.

In his etchings of shipping, boats, and barges, Sir Francis displays remarkable knowledge of draftsmanship. There are three interesting proofs of "Brig at Anchor."

It is impossible, in so brief a survey, to speak in detail of the lovely "Sunset on the Thames," "A Water Meadow," "Egham Lock," and other valuable plates included in this comprehensive collection.

The fact that the prints have been set forth chronologically should perhaps be mentioned, inasmuch as exceptional opportunity is thus given to observe the evolution of style, if not development of skill. Seymour Haden's etchings show a refinement of feeling which was characteristic of the man. Done in hours of relaxation they are none the less sincere, for to this work he brought the same care, patience, and perseverance which in his profession won for him distinction. He was an earnest student and an ardent admirer of Rembrandt, adding from time

to time etchings by this master to his private collection. His association with Whistler, whose half-sister he married, doubtless stimulated his interest in etching. They frequently worked together, and one of Sir Francis' plates depicts Whistler's house in Old Chelsea. As he had no special training, followed no school, and had no master, his remarkable skill must always remain a mystery. It was apparently inborn and but brought to fruition by his love of nature and close study. Had his life been entirely devoted to art the beautiful legacy he left would doubtless have been larger, but possibly not richer. He was the first president of the Royal Society of Painter-Etchers, which he founded. In 1894 he was knighted by Queen Victoria.

A charming portrait, etched by L. Lacroix, which is included in this exhibition, satisfies one's conception of the man. It pictures him seated and holding an etching plate on his knee. A tall, slim figure, the face thin, serious and scholarly, the eyes earnest and deep set.

PROGRESS IN SCHOOL BUILDING

BY SNOWDEN ASHFORD

MUNICIPAL ARCHITECT, WASHINGTON, D. C.

IN most of the cities of three hundred thousand inhabitants, or more, the school buildings are now designed under the supervision of architects regularly employed by the city authorities, who have given many years of study to the economies, the convenience, the safety, the healthfulness, and the administrative fitness of their scholastical architecture; today the requirements in these particulars are generally understood and are fast approaching a standard. It seems, at present, impossible to improve upon the compact and inexpensive buildings with assembly halls and study rooms arranged with due regard to the "make-up" and the dismissal of classes, within easy and direct approach to ample stairways of non-combustible materials, leading to wide

exits; with perfectly ventilated rooms and with plumbing manufactured for the special purpose. The relationship of entrances to the interior arrangement of the buildings, the location of principals' rooms, officers' and teachers' rooms, are studied with a view to easy supervision and to discipline and dispatch.

All this has been on utilitarian lines and the very ample requirements of light and ventilation necessitate the use of extremely large windows at frequent intervals and of enormous ventilators protruding from the roof lines. Until less than fifteen years ago no attempt was made to adapt these conditions to a type or style of architecture which would combine these necessities with a pleasing design. Everyone now in his majority can